

THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

July/August 2015

CLEVELAND ART



Dear Members,

Our cover features a recently acquired work of art that will not only dazzle but encompass you. Be sure to visit the installation of this Persian tent in the Holden Textile Gallery beginning July 19. Beyond that 19th-century masterwork, the summer of 2015 has a decidedly contemporary flavor. Running June 28 to August 16 in the Smith Exhibition Hall is a presentation of a video by the Icelandic artist Ragnar Kjartansson, who was recently featured in an exhibition at our neighboring institution MOCA Cleveland. Reto Thüring describes the work on page 8. Opening a few days later in the Pollock Focus Gallery is *Gloria: Robert Rauschenberg & Rachel Harrison* (July 1 to October 25), the first exhibition to pair Rauschenberg's iconic Combines with the sculpture of Rachel Harrison. Beau Rutland's article on page 6 describes it as a meeting of a painter who thinks like a sculptor and a sculptor who thinks like a painter.

On view in the Mark Schwartz and Bettina Katz Photography Galleries until August 16 is *My Dakota: Photographs by Rebecca Norris Webb*, a beautiful presentation that includes the artist's hand-written poetry drawn directly on the walls alongside her color photographs. In the Smith Exhibition Gallery through July 26 is *Fresh Prints: The Nineties to Now*, gathering works from the permanent collection. And *Monotypes: Painterly Prints* in the Bartlett Prints and Drawings Galleries features a selection of the museum's finest examples of these works of art that straddle printing, drawing, and painting. On view in the Chinese painting gallery (242) beginning July 12 is *Chinese Landscape Duets of Arnold Chang and Michael Cherney*, contemporary collaborative works by a painter and photographer whose works explore and reinvent Chinese landscape painting.

Meanwhile, at the Transformer Station *TR Ericsson: Crackle & Drag* runs through August 23. Ericsson employs photo-based work, sculptural objects, and cinema to create installations that provide a complex portrait of his mother, who committed suicide at age 57. Also happening at the Transformer Station in July is Ohio City Stages, the series of free outdoor concerts held on four Wednesday nights in July—a perfect chance to see the exhibition and catch a lively performance in one visit.

We have created a new brochure that gathers all the summer's events into a single sheet suitable for carrying in your pocket or posting on your refrigerator. Pick up one of these "Summer @ CMA" flyers here at the museum or in your favorite local coffee shop.

During May, the media devoted much attention to the museum's initiative to return a stone statue of the Hindu deity Hanuman to the Kingdom of Cambodia. Research carried out both by our curator Sonya Rhie Quintanilla and by our Cambodian colleagues led to our decision, and an article exploring the return of the sculpture and the opportunities for cultural exchange and collaboration to which it led will be published in these pages in the fall. It's not only a fascinating story but a demonstration of the role our museum can play in forging connections among people through the power of great art.

Sincerely,



William M. Griswold
Director

CLEVELAND ART

COVER

Royal Round Tent Made for Muhammad Shah 1834–48. Iran, Rasht, Qajar period (1779–1925). Interior: plain weave: wool, inlaid work, silk embroidery in chain stitch; tape, leather, rope. Exterior: plain weave: cotton; iron ring, rope. H. 360 cm, diam. 400 cm. Purchase from the J. H. Wade Fund 2014.388

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ON VIEW

Fresh Prints: The Nineties to Now

Through July 26, Smith Exhibition Gallery. This exhibition of contemporary prints explores themes of political and social turmoil, feminism, identity, and the environment and man's relationship to nature. A chance to see prints that have never been exhibited, the show features works by Julia Wachtel, Louise Bourgeois, Richard Serra, Richard Tuttle, and Chuck Close, among others.

My Dakota: Photographs by Rebecca

Norris Webb Through August 16, Mark Schwartz and Bettina Katz Photography Gallery. Rebecca Norris Webb set out in 2005 to photograph her home state of South Dakota. After one of her brothers unexpectedly died the following year, her images began to evolve into both an elegy for her brother and a eulogy for disappearing family farms and the small towns supported by them.

This exhibition is made possible in part by a gift from Donald F. and Anne T. Palmer.

Monotypes: Painterly Prints Through October 11, James and Hanna Bartlett Prints and Drawings Galleries. Beginning in the 17th century, artists have used the monotype technique to create unique prints with painting-like qualities. This exhibition highlights the finest monotypes from the museum's collection.



My Dakota The exhibition of photographs by Rebecca Norris Webb also includes text the artist has written directly on the gallery walls.

TR Ericsson: Crackle & Drag Through August 23 at the Transformer Station, 1460 West 29th Street. TR Ericsson employs photo-based work, sculptural objects, and cinema to create installations that provide a ruthlessly honest, yet tender portrait of his mother, who committed suicide at age 57, and of the triangulated relationships among three generations within one north-eastern Ohio family.

Ragnar Kjartansson "Song" June 28–August 16, Smith Exhibition Hall. In an expansive installation, the Cleveland Museum of Art features Ragnar Kjartansson's video *Song*, in which the artist's three nieces sing a poem by Allen Ginsberg for nearly six hours in a mesmerizing, haunting performance.

Gloria: Robert Rauschenberg & Rachel Harrison July 1–October 25, Pollock Focus Gallery. Modern masterpieces, pop culture trivia, and wry humor abound in the first exhibition to pair Rauschenberg's iconic Combines with the sharp-witted artwork of internationally acclaimed artist Rachel Harrison.

Muhammad Shah's Royal Persian Tent July 19, 2015–June 26, 2016, Arlene M. and Arthur S. Holden Gallery. This newly acquired, jewel-like royal Persian tent, an imperial symbol of power and wealth, is featured in a special focus exhibition. Visitors will be able to walk into the richly decorated interior of this spectacular 19th-century tent, and in a special video see glimpses of Muhammad Shah's family and imperial hospitality along with the role of tents.

Chinese Landscape Duets of Arnold Chang and Michael Cherney July 12, 2015–February 7, 2016, gallery 242. Using two different mediums to create artistic dialogues, the combined operations of Chang (the painter) and Cherney (the photographer) turn their creative processes into artistic improvisations. A common denominator of the two artists' works is an emphasis on the harmony of abstract and natural rhythms; when their respective art forms are combined, the rhythms of brush and ink echo the rhythms of nature from which the brushwork is derived.



Untitled 2012. Rachel Harrison (American, b. 1966). Colored pencil on paper; 56.8 x 70.8 cm. Private collection, New York. Photo courtesy of the artist and Greene Naftali, New York. Photo: John Berens

Crackle & Drag

TR Ericsson's poignant chronicle of his complicated mother

C*rackle & Drag* is a haunting, tragic story of maternal and filial love. Its source and inspiration are an archive of artifacts, documents, and photographs chronicling the life of the enchanting but troubled Susan Bartlett Robinson, who committed suicide in 2003 at age 57, and the relationships among three generations of her northeast Ohio family. TR Ericsson is her son.

"Like any mother, she gave me my life," writes Ericsson, who was born in Cleveland in 1972. "But, she gave more. I'll never fully understand her life or how her life was what it was. She could be simultaneously depraved and near saintly. She sacrificed. She outraged. She was a fool. She was intellect and insight. She was an alcoholic. She despaired. She would risk herself. She gave me my life and she gave me my work. These are debts I can never repay. There was a tension between us, but our love for one another is and was always unconditional, everything forgiven."

A 240-page book accompanies the exhibition. Part artist's book and part exhibition catalogue, the publica-

tion fluctuates between archival evidence, first-person viewpoints as expressed through artworks, and critical and art historical perspectives. It serves both as a guide to the artist's work and as a poignant chronology of his family's history. In addition to Susan Robinson and the artist, her parents and second husband (the artist's father) play key roles.

Ericsson has labored for 15 years on the various bodies of work that constitute *Crackle & Drag*, and he continues to add to it. He employs a wide range of media—drawing, sculpture, offset printed zines, and cinema—but photography is central. Some pieces are purely photography, and most use photography as a source of imagery or a step in their production or both.

Ericsson's paintings and drawings fuse traditional academic techniques with contemporary photo-based media. They begin as either scans of archival photographs or files taken directly from the digital camera. Ericsson turns the images into film positives (transparencies), then exposes each onto a fine mesh fabric coated with light-sensitive materials that transfer the image to create an ink-blocking stencil commonly called a screen or silkscreen. The screens become matrices for producing images in graphite and the more unusual fine art media of ash and nicotine.

To make the nicotine drawings, Ericsson placed lit cigarettes in a box topped with a silkscreen; the rising smoke transferred the image to paper pressed atop the screen. The material references the yellowed walls of his mother's dining room, stained by years of incessant cigarette smoking. Hazy and diffuse, the nicotine prints dematerialize along the edges, lending them a dream-like quality that repudiates their photographic origins. Already challenging to read, they have paled since their production in 2008 and will continue to fade, like memories, over the coming years. The images, taken from his mother's photo albums, honor the past while acknowledging that there can be something poisonous, even deadly, about looking back.

The artist's use of screen printing, whether with nicotine, graphite, or ash, contravenes the characteristics traditionally considered the technique's strengths: the ability to yield a large number of identical impressions of an image, design, or text. From the start, Ericsson intends to create just one unique work from each screen. In fact, the physicality of his "printing" processes destroys the fabric matrices.

EXHIBITION

TR Ericsson: *Crackle & Drag*

Through August
23, CMA at the
Transformer
Station, 1460
West 29th Street




Scarecrow 2013.
Chromogenic print;
76 x 52 in. Collec-
tion of the Progres-
sive Corporation.
© TR Ericsson

Pink & Yellow c.
1980, Greenville,
Tennessee 2014.
 Chromogenic print;
 48 x 60 in. Cour-
 tesy of the artist.
 © TR Ericsson



The resulting artworks are highly mediated interpretations of the archival photographs, quite far from the originals. They have been inflected by gesture and by an intuitive, spontaneous response to the materials and experience of art making. Ericsson's process for these works is an odd hybrid of the mechanical and the hand-made, combining photography and printmaking with painting and drawing.

Making the works for *Crackle & Drag* became a significant part of Ericsson's process of grieving for his mother—"an attempt to reclaim her life, and even my life after her death by way of art." Susan's story is not presented as a linear narrative; it meanders and curves back on itself to explore the variability and reliability of memory and photography, pondering their power to define the past as well as shape the future. The overarching title for these bodies of work comes from the final lines of Sylvia Plath's poem "Edge," written shortly before her suicide: "Staring from her hood of bone. / She is used to this sort of thing. / Her blacks crackle and drag."

How fitting that the Cleveland Museum of Art has organized this exhibition, since the institution strongly influenced Ericsson's development as an artist. Raised in Willoughby, Ohio, and later a student at the Cleveland Institute of Art, he visited the museum's galleries regularly as a child and young man and found inspiration in its historical collections. Today he divides his time between New York and Ohio and remains a frequent visitor, often bringing his daughter. It is also apt that the exhibition is being presented at the Transformer Station, which serves as a laboratory for creative thinking. *Crackle & Drag* blends traditional and new media. It is conceptual and emotional, hermetic yet vulnerable. It challenges but also engages the viewer in a dialogue about life, death, and the power of art. 

Baby Shoes 2008.
 Nicotine on paper;
 11 x 14 in. Courtesy
 of the artist. © TR
 Ericsson



G-L-O-R-I-A

A new focus exhibition combines artistic innovation, pop culture, wry humor, and sharp critique

When I happened upon *Gloria*, a 1956 Combine by Robert Rauschenberg, shortly after arriving at the Cleveland Museum of Art, I was stunned to see it in person. *Gloria* doesn't look or act its age. Despite its 60 years, it remains surprisingly striking because of the many ways it resonates with artwork being made today. Full of Rauschenberg's wry humor and sharp intellect, *Gloria* needed to be reintroduced to contemporary audiences. Its cultural references—including large images of millionairess Gloria Vanderbilt on her wedding day—range from the piquant to the open-ended and exist alongside completely self-aware brushstrokes; stuttering, repeated imagery; and a central void that reveals the wall on which *Gloria* hangs. Given the work's unusual presence, it seemed only appropriate for its reemergence to be aided by a guide with an acute sensitivity to the 21st century. Rachel Harrison, an acclaimed contemporary artist whose practice also blurs the boundaries of painting and sculpture, was the ideal navigator.

While a curious assortment of artists, ranging from Isa Genzken to David Hammons, come to mind when considering how Rauschenberg's line of thought has been extended into the 21st century, his characteristic mélange of specificity and ambiguity is rarely approximated. Indeed, few today are as close to approaching the wit, criticality, and innovation of Rauschenberg's 1950s work as Harrison. Throughout her career, she has employed her medium-defiant artwork to explore life itself in every aspect, from pop and consumer culture to societal norms, religion, art history, and the amorphous nature of art. The museum's current focus exhibition attempts to view Rauschenberg's 1950s output through Harrison's eyes—or at least those of her abstract objects. The two have been brought together here for the first time.

The exhibition features *Gloria* as well as two other outstanding examples from the middle period of the Combines series, which Rauschenberg began around 1953 and ended in 1964. These are *Rhyme* (1956; Fractional and promised gift of Agnes Gund in honor of Richard E. Oldenberg to the Museum of Modern Art), which in an early state was paired with the famed taxidermy goat of *Monogram* (1955–59; Moderna Museet, Stockholm), and *Painting with Red Letter S* (1957; Albright-Knox Art Gallery, Buffalo), whose square format, isolated painterly daubs, and matter-of-fact title mirror those of *Gloria*. The artist Jasper Johns once explained Rauschenberg's Combines not as a combination of painting and sculpture,

but specifically as “painting playing the game of sculpture.” The inverse would aptly describe many of Harrison's works. Four of her sculptures are included in this exhibition, each of them exemplifying an aspect of her wide-ranging practice. In addition, a small pairing of Rauschenberg's early photographs with drawings by Harrison reveals these artists' facility across media.

After I approached Harrison about her interest in working on a project using *Gloria* as a starting point, she mentioned that *that* Patti Smith song kept popping up in her mind. Though perhaps coincidental, such cultural references are also weightier than they originally appear in both Harrison and Rauschenberg's work. The mid-'70s punk-rock anthem is notable not only for launching Smith's music career, but also—and more significantly—for rattling the heteronormative foundations of the song itself, which it triumphantly appropriates. The original recording of “Gloria” by Them, featuring a young Van Morrison, is a 1960s Brit-rock classic. In it, the singer-narrator offers a rather gritless rehashing of a sexual dalliance with a woman named Gloria, and as he climaxes—not quite in sync with the tempo—he calls her name with an orgasmic bellow. Gloria herself appears to be speechless, perhaps because she isn't given any voice. In Smith's retelling, she casts herself as the lead, a swoonworthy lothario. Despite the ironic machismo in Smith's reworking of the song, which she infiltrated with her poem “Oath,” her narrator gives Gloria agency and identity when she whispers her name, the song's iconic refrain. Her name is G-L-O-R-I-A.

Smith's lyrics (*And I gotta tell the world that I make her mine make her mine make her mine make her mine*) sprawled across the planning and research stages of this exhibition. The attendant publication, *Rachel Harrison: G-L-O-R-I-A*, offers a unique opportunity: it presents itself as a traditional museum monograph, yet square in the middle is *Heir Fresheners*, an artist's project created for this occasion. With Harrison's mining of so much content relating to Rauschenberg's practice and her own, we could ask, who is she trying to make hers? Rauschenberg? Gloria Vanderbilt? Gloria? Patti Smith? And what about that goat that keeps popping up? Throughout *Heir Fresheners*, Harrison does not seek to change or compete with Rauschenberg's art but rather uses his work to broaden our understanding of both her practice and his. Like Smith before her, Harrison is giving voice to “Gloria” the punk-rock anthem, but she

EXHIBITION
Gloria: Robert
Rauschenberg &
Rachel Harrison

July 1–October
25, Julia and
Larry Pollock
Focus Gallery

Gloria 1956. Robert Rauschenberg (American, 1925–2008). Oil, paper, fabric, newspaper, printed paper, and printed reproductions on canvas; 170.5 x 163.4 cm. Gift of the Cleveland Society for Contemporary Art 1966.333. © Robert Rauschenberg Foundation/Licensed by VAGA, New York, NY



is also speaking for *Gloria* the painting and Gloria the socialite—and along the way, a serial-killer nurse, a handful of politicians, an assortment of pop stars, and Willem de Kooning's *Woman*.

In *Heir Fresheners*, Harrison offers a meditation on the history, folklore, and meanings surrounding Rauschenberg and his oeuvre that bravely enmeshes the two artists' lives and work, registering the gap between his art and hers. Within these pages, one can also find individual illustrations of the artworks included in the exhibition. Here, Harrison and Rauschenbergs fade into and out of each other. On the opening page, Harrison has heightened a detail of a particularly drippy Combine with Photoshop drips and a faintly visible image of Amy Winehouse rendered in colored pencil. Elsewhere, canned air fresheners give lift to the painterly bald eagle in the iconic *Canyon* (1959; Mu-

seum of Modern Art, New York). Non-Rauschenbergian sources appear as well—instances of everyday life, if you will. Among these are a buildup of leftover frosting on a particularly artful dessert plate that recalls the surface of Harrison's sculptures. In 1953 Rauschenberg famously requested a *Woman* drawing from Willem de Kooning in order to make an artwork through its erasure. In the spirit of this generative act, Harrison attempts to re-create de Kooning's original gestures as revealed in a digitally enhanced infrared scan of *Erased de Kooning Drawing* published in 2010 by its current owner, the San Francisco Museum of Modern Art. In other instances, she has erased images of Rauschenbergs to reveal slivers of her art lurking below. After sorting through the catalogue, it's easy to see that Harrison's dutiful recycling of gestures actively keeps the past present. ■■■

Elegiac Refrain

A video installation enchants viewers with melody


EXHIBITION

**Ragnar
Kjartansson:
Song**

June 28–August
16, Kelvin and
Eleanor Smith
Foundation
Exhibition Hall

In March 2011, Ragnar Kjartansson's three nieces—Ragnheidur Harpa Leifsdóttir, Rakel Mjöll Leifsdóttir, and Íris María Leifsdóttir—began singing a gentle folk song in the Carnegie Museum of Art's Hall of Sculpture; they repeated the elegiac refrain for six hours. The performance was documented by a single camera that rotated around the three youthful singers. Kjartansson drew inspiration from the grand hall's sculptures and trapings, commissioned around 1900 by the steel tycoon Andrew Carnegie, one of the wealthiest philanthropists of 19th-century America. As a response to this unusual setting wrought by the Industrial Revolution, the artist cast his nieces as classical muses.

The endless repetition of the lyrics, set to melancholic strumming on an acoustic guitar, resonates with the historic space of the Carnegie's Hall of Sculpture.

The ever-repeating chorus—a slightly misremembered phrase from Allen Ginsberg's poem "Song"—and the three girls sitting on a plinth covered with royal blue satin fabric transform the marbled hall into a conflated space wherein different ages and various participants are in dialogue: Ginsberg's poem and its romantic declaration that accumulates the cathartic force of a prayer through repetition; the neoclassical plaster casts of ancient sculptures looking down at the scenery as if watching an otherworldly spectacle; and the three nieces passively embodying both classical and contemporary ideals of beauty as if in a trance. Yet here, in the installation at the Cleveland Museum of Art where the gallery walls are draped in the same blue satin featured in the video, the viewer is spatially connected to Kjartansson's resounding orchestration. 





Song (performance stills) 2011. Ragnar Kjartansson (Icelandic, b. 1976). HD video; 6 hours. Courtesy of the artist; Carnegie Museum of Art, Pittsburgh; Luhring Augustine, New York; and i8 Gallery, Reykjavik. © Ragnar Kjartansson

THOUGHTS FROM THE ARTIST

On how the work came about:

I first wrote this song back when I was living in a hippie commune out on an old farm in the Polish countryside. It was so idyllic. Years later I was in Hamburg, strumming those chords and trying to remember the lyrics I had written, which were inspired by a kind of misunderstanding of an Allen Ginsberg poem. Then I was asked by Dan Byers, who at the time was curator of the Carnegie Museum in Pittsburgh, to do a show there. And somehow this came about, this idea to torture [laughs] my nieces to sing this song for six hours. . . . I think it probably arose from my visit to the museum and both seeing and feeling this Gilded Age crazy Andrew Carnegie architecture.

On the idea of repetition within his performances:

With a song or a little scene within a play, there is always a narrative, but when you begin to repeat the song or scene, the narrative falls away and it becomes more

abstract, more static, like a sculpture or painting. I think for that reason I use repetition a lot in my work. Importantly, seemingly endless repetition also takes away the feeling that, as a viewer, you are forced to watch the entire performance to “get it.” Basically, I think of performance as painting, so that the thing itself is very static and it’s always the same. It’s a form I’ve been using since art school, when I was first introduced to the work of Chris Burden and Marina Abramovic, and that kind of hard-core ’70s performance art, which is very close to my heart.

My parents are theater people so I was raised in the theater, where there’s always repetition going on in some kind of way, especially in rehearsals when you’re creating a scene. It’s always the same scene again and again, all day long. I was also an altar boy in a Catholic church, where you have the same thing, repetition—you know, repeat it and repeat it until it becomes holy. Repetition is a tool that has been used through the ages to take something ordinary and make it holy or grand.




Easels in Eden

Renowned garden historian Eric Haskell is the keynote speaker at the opening for **Painting the Modern Garden: Monet to Matisse**

On Sunday, October 11, opening day of the exhibition *Painting the Modern Garden: Monet to Matisse*, Dr. Eric Haskell will present a free public lecture, “Easels in Eden: Monet’s Gardening and Painting at Giverny.” A renowned expert on the history of gardens, Haskell will discuss the intimate relationship between Monet’s painting and gardening pursuits at Giverny. Haskell, a distinguished professor of French Studies and Interdisciplinary Humanities at Scripps College in Claremont, California, and director of the Clark Humanities Museum, has published scholarly books and articles in both English and French, and has presented hundreds of lectures at national and international venues.

The exhibition *Painting the Modern Garden* examines the role of gardens in the paintings of Claude Monet and his contemporaries, from fellow Impressionists to avant-garde artists of the 20th century. An ardent, life-long gardener, Monet was a preeminent contributor to the “great horticulture movement” of the 19th century.

Over the course of more than four decades he developed the grounds of his home at Giverny in highly imaginative ways, attracting visitors both then and now.

To create these magnificent gardens, Monet consulted with international experts in horticulture, constructed a greenhouse, imported exotic flowers, cultivated new hybrids, and directed a staff of six gardeners. His land and water gardens provided a principal source of inspiration for his paintings, a passion he shared with a surprisingly large number of fellow artists, many of whom—including Gustave Caillebotte, John Singer Sargent, Vincent van Gogh, and Henri Matisse—were either equally fervent gardeners or painters of gardens. Featuring more than 100 works of art, the exhibition explores how modern artists interpreted the garden theme over the course of seven decades, beginning with Monet’s paintings of the 1860s and highlighted by the reuniting of the artist’s great *Agapanthus* (*Water Lilies*) triptych of 1915–26. 



LEFT
Water Lilies
(Agapanthus)
(detail) c. 1915–26.
Claude Monet
(French, 1840–
1926). Oil on
canvas; 205 x
430.5 cm. The
Cleveland Museum
of Art, John L.
Severance Fund
and an anonymous
gift 1960.81

RIGHT
Monet Painting
in His Garden at
Argenteuil 1873.
Pierre-Auguste
Renoir (French,
1841–1919). Oil on
canvas; 46.7 x
59.7 cm. Wad-
sworth Atheneum
Museum of Art,
Hartford, CT, Be-
quest of Anne Par-
rish Titzell, 1957.614.
© Wadsworth
Atheneum



LECTURE
Easels in
Eden: Monet’s
Gardening and
Painting at
Giverny Sunday,
October 11,
2:00. Gartner
Auditorium.
Free, open to the
public.
James H. Dempsey
Jr. Guest Lecture
presented by Squire
Patton Boggs (US) LLP

EXHIBITION
Painting the
Modern Garden:
Monet to Matisse
October 11, 2015–
January 5, 2016.
Tickets for both
the lecture and
the exhibition are
available through
the CMA box
office.

Landscape Duets

Solo and collaborative works by Arnold Chang and Michael Cherney reinvent Chinese landscape painting traditions

EXHIBITION Chinese Land- scape Duets of Arnold Chang and Michael Cherney

July 12, 2015–
February 7,
2016, Chinese
Painting Gallery

A striking new installation features contemporary landscapes by Arnold Chang (Chinese-American, b. 1954) and Michael Cherney (American, b. 1969), including solo and collaborative works that are profoundly rooted in the aesthetic tradition of Chinese painting. Employing the mediums of painting and photography to create artistic dialogues, Chang (the painter) and Cherney (the photographer) combine their creative processes into a kind of artistic improvisation.

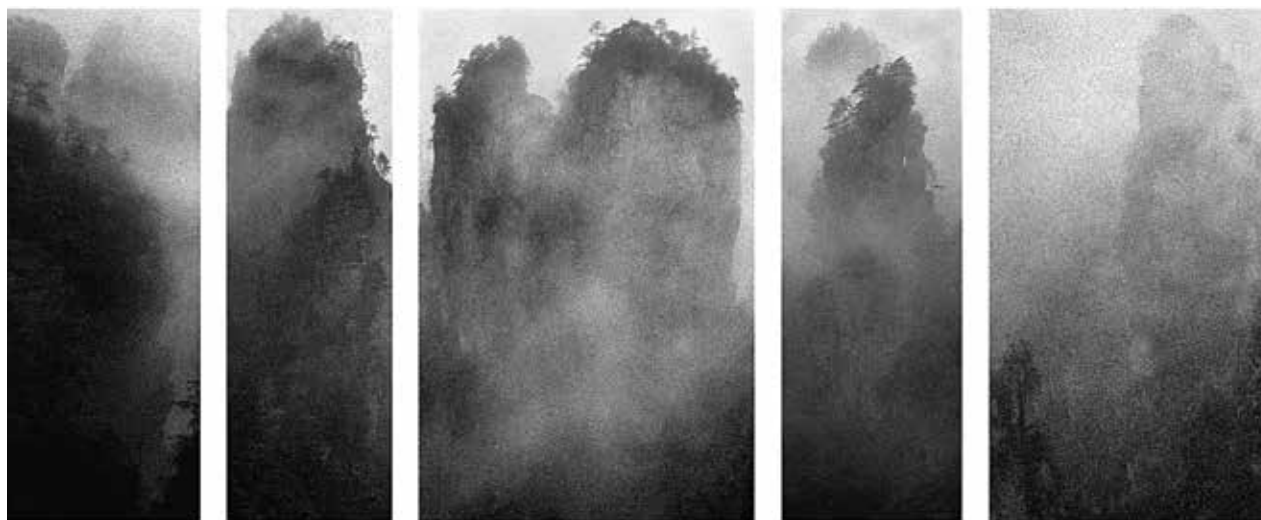
Cherney's evocative photographs present China's sublime natural beauty. His poetical vision and painterly style are inspired by the art of Chinese painting. When a carefully selected excerpt from one of his photographs is used as the first stage for Chang's composition, it awakens interest and invokes artistic response. Whether presenting the crystalline structures of mountains, the intriguing patterns of rock textures, or the velvety masses of vegetation, the enlarged excerpt draws our attention

the physical reality of nature as represented by Cherney's photographs.

A common denominator of the two artists' works is an emphasis on harmony of rhythms. When combined, the rhythms of brush and ink echo the rhythms of nature from which the brushwork is derived. One is encouraged to cross back and forth between boundaries in order to focus on Chang and Cherney's joint accomplishments in creating the rhythms of abstraction and interplay.

The Chang-Cherney dialogue also ingeniously reveals the creative tensions between the two different mediums and various kinds of visual and mental experiences. Cherney's photographic excerpt is a purposeful enlargement of a fragment of a panoramic view of nature, so that every detail of the natural rhythms deserves immersive attention. Whereas the print captures nature in its materialized form, Chang's painting completes the fragmentary view with an art language that is abstracted

Five Peaks 2009.
Michael Cherney.
Photographic prints
on Chinese xuan
paper; 213.7 x
325.7 cm. Collection
of the artist



**After Huang Gong-
wang #2** 2009.
Arnold Chang and
Michael Cherney.
Ink painting and
photographic print
on paper; 61 x
109.7 cm. Collection
of Akiko Yamazaki
and Jerry Yang

to microscopic detail and arouses a new awareness of the rhythms of life in the natural world.

Chang's keen interest in the abstract art of Chinese literati painting and the associated brush and ink (*bimo*) techniques provides him with the resources for carrying out the artistic improvisation. His creative pursuit can be compared to *fang*, the act of imitation practiced by the traditional Chinese artists, which depends upon mastery of ancient methods as the basis for creative transformations. In addition to following well-established traditions, Chang's improvisation is here prompted by





ABOVE

After Mi Fu 2010. Arnold Chang and Michael Cherney. Ink painting and photographic print on paper; 62.3 x 211.2 cm. Collection of Tara Wang

RIGHT

After Huang Gongwang #4 2009. Arnold Chang and Michael Cherney. Ink painting and photographic print on paper; 94 x 60.8 cm. Collection of Akiko Yamazaki and Jerry Yang



from nature and yet goes beyond representation. Here, direct experience is combined with the transforming power of memory and intuition to offer varied aspects of reality, approaching both the outer and the inner. No matter whether the fusion is harmonious or dissonant, seamless or hard edged, the viewer is invited to engage with the active interplay of time, space, medium, and concept.

Both Arnold Chang and Michael Cherney are New York-born. Chang lives in New York, and Cherney in Beijing. Their collaboration breaks the barriers of cultural and geographical constraints and goes straight to the essentials of the actual art. 🏠

Landscape 2014. Arnold Chang. Ink and color on paper; 142.7 x 74 cm. Collection of the artist

New Primordial Chaos 2014.

Michael Cherney. Photographic prints on Japanese mitsumata washi paper, 46.4 x 86.5 cm. Collection of the artist



A Nobleman from Maya Copán

Look up to see an ancient stone head in gallery 233

Installed high on a wall in the museum's Pre-Columbian gallery is a stone head that, because of its location, is easy to overlook. The head is a portrait of a handsome young Maya man of serene countenance who lived during the eighth century at Copán, a populous city in eastern Maya territory near today's Honduras-Guatemala border. Placement of the head at an unusual height was guided by work of the Copán Mosaics Project, an initiative begun in the mid-1980s under the direction of Harvard University archaeologist William Fash, artist Barbara Fash, and architect-archaeologist Rudy Larios. The project focused in part on a structure with stone mosaic decoration that included the Cleveland head; the structure, known in archaeological parlance as 10L-22A, is located in the city's architectural core.

When the team started its research, the building's roof and most of its walls had collapsed. Many of the hundreds of large mosaic components that originally graced the entablature and roof comb lay either where they landed or in piles of sculpture fragments gathered in modern times from various locales at the site; others had migrated into collections. But parts of two mat motifs—an interwoven design long recognized as an important Maya symbol of political authority—remained in place on the façade, leading Barbara Fash to suspect that the structure once functioned as a council house or, in the Yucatec Maya language, a *popol na* (mat house).

Based on clues ranging from intact imagery to the shapes of tenons—the stone protrusions on the backs of individual mosaic pieces that anchored them in the façade—project members painstakingly pieced together

the enormous puzzle, presenting their reconstruction of the structure's original appearance in drawings. Their efforts revealed that the Maya decorated all four sides of the building. The lower part of the entablature was adorned with ten renditions of the mat motif, each made of many individual stones; a few of the mats managed to retain their basic original configuration after their constituent parts fell from the building,

apparently en bloc. A single, large hieroglyph occurred between neighboring mats, directly beneath T-shaped niches that held human figures, each seated with crossed legs on a simple dais or throne. The Cleveland head comes from one of these figures, which seem to have totaled nine, each with individualized features and ornaments that suggest portraiture. Thus, the head is installed in the gallery in the way it was meant to be seen: at a distance and from below.

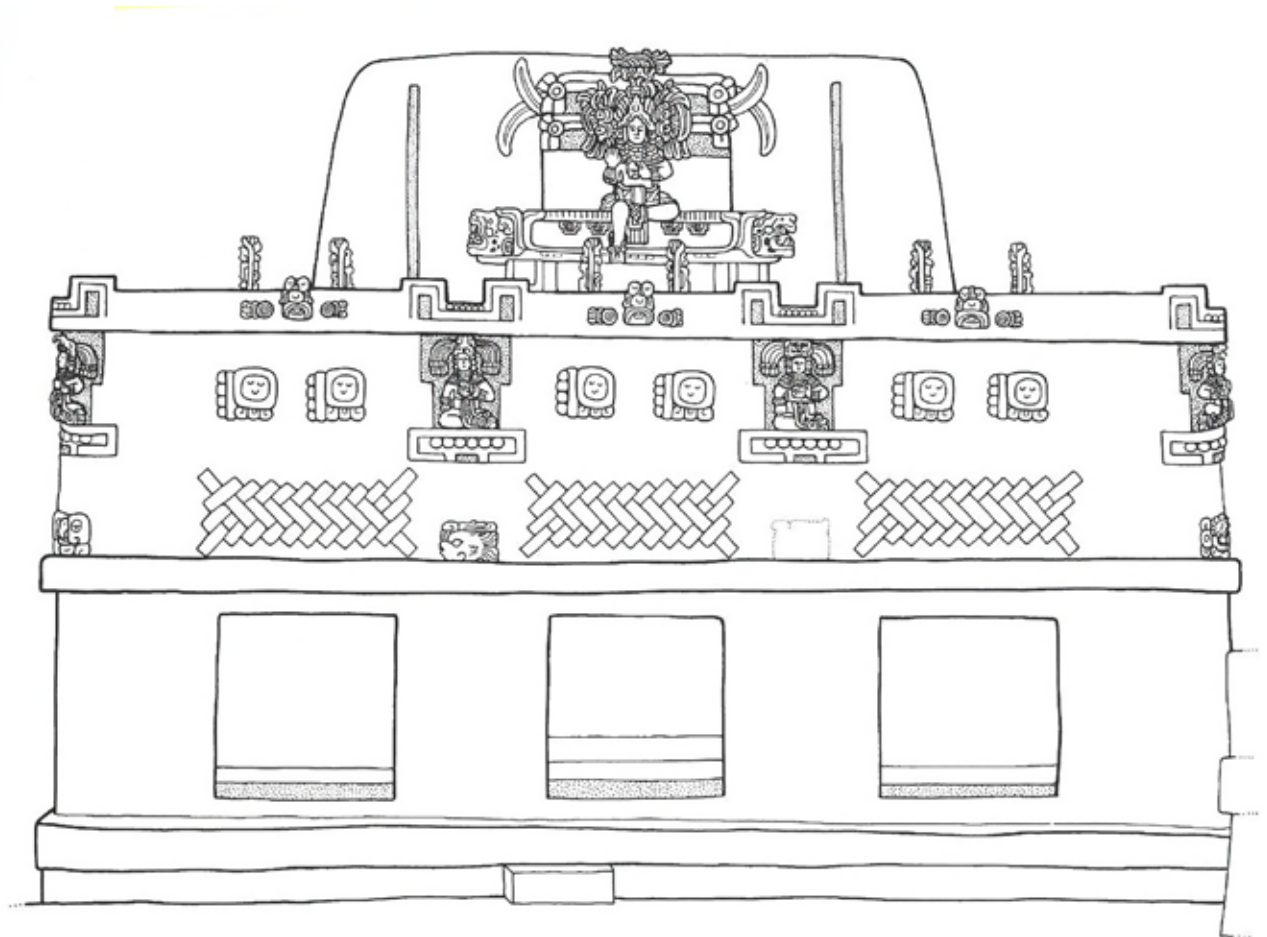
In the spaces between the figures, a hieroglyph based on a face-like design appeared in identical repeats. It translates as “9 Ahau” (also spelled *Ahaw* or *Ajaw*), a date in the Maya 260-day ritual calendar that likely refers to the building's dedication date and in the Gregorian calendar corresponds to June 12 of AD 746. (The glyph demonstrates the bar-and-dot system that the Maya used to record numbers; a dot stands for 1 and a bar for 5.) It may be no coincidence that the total number of figures on the structure was nine and

that the Maya also used the term “ahau” as a title that designated first-rank nobles of both sexes. Thus, in punning wordplay, the 9 Ahau glyph could refer not only to a date but also to the nine lords (ahaus) enthroned on the façade.



Head of a Young Noble AD 746, front and side (left) views. Structure 10L-22A, Copán, Mesoamerica, Maya style. Stone; H. 53.3 cm. Gift of the Hanna Fund 1953.154. The noble wears ear flares and a headband, above which his tied hair rises; the meaning of the disembodied hand that cups the chin is debated. The side view shows the stone tenon that anchored the head in the façade; the tenon is now buried in gallery 233's wall, where a platform supports it.

Copán Council House (*Popol Na*).
Reconstruction
drawing by Barbara Fash, Copán
Mosaics Project



The much larger male figure on the now-collapsed roof comb sat upon an elaborate jaguar throne, his legs arranged in a typical posture of royal ease. He probably represents Copán's 14th ruler, who came to power after a turbulent, humiliating period in the city's history. In May of AD 738, Ruler 14's distinguished predecessor had been taken prisoner and killed by rivals from Quirigua, a smaller, subservient town not far from Copán. The shattering political ramifications of this assassination seem to be reflected in a long hiatus in the creation of royal sculpture at Copán, a register of political turmoil and uncertainty.

Members of the mosaics project suggest that a key element of Ruler 14's strategy to stabilize the situation after this dispiriting nadir involved constructing the *popol na*—a council house where the ruler could meet with representatives of his kingdom's most important factions. The point of such a maneuver may have been to give the factions a voice in Copán's affairs and thus to shore up their loyalty, create a personal stake for each in restoring the polity's prestige, and boost confidence in Ruler 14's leadership.

The nine sculptured figures on the structure's façade may depict these elite representatives, whose places of origin, lineage names, or official titles may be recorded in the hieroglyphs beneath each throne. If this interpretation is correct, the figures perhaps were the counterparts of lo-

cal Maya chieftains known by the title *holpop* at the time of the Spanish conquest, eight centuries later; according to Spanish written sources, holders of the *holpop* title served higher-level lords as "regidors [councilors] or captains." Little more can be said at present about the nine earlier councilors commemorated on the *popol na*.

Archaeologists from Harvard University's Peabody Museum collected the Cleveland head at Copán in the mid-1880s during early explorations of the city; the terms of an agreement with the Honduran government allowed them to remove sculptures from the site, including four heads from different structures. The heads remained in the Peabody's collection until the early 1950s, when the museum, following a then relatively common practice, exchanged two of them for other types of objects not represented in its holdings. One of the two made its way into Cleveland's collection in 1953.

For more details about Copán's *popol na*, see "Investigations of a Classic Maya Council House at Copán, Honduras," an article published by Barbara Fash and several of her colleagues in the *Journal of Field Archaeology* (Winter 1992). A more comprehensive review of Copán's history, including its art and architecture, can be found in William Fash's readable book *Scribes, Warriors, and Kings: The City of Copán and the Ancient Maya* (Thames & Hudson, 2001). This brief summary draws on both sources. ■■■

ON THE ROAD

See works from Cleveland's collection in exhibitions around the world

Collecting Paradise: Buddhist Art of Kashmir and Its Legacies, Rubin Museum of Art, New York, through October 19, features nine pieces of Kashmiri and Tibetan art from the CMA collection.

Lockwood de Forest, Frederic Church, and the Passion for the Exotic, Cooper-Hewitt National Design Museum, Smithsonian Institution, New York, through September 1, includes the CMA's Tiffany & Co. *Tall Clock*.

Paul Strand: Photography and Film, Fundación MAPFRE, Madrid, through August 30; Victoria and Albert Museum, London, April 2–July 31, 2016, includes Strand's *Susan Thompson, Cape Split, Maine*.

Paul Durand-Ruel and Impressionism, Philadelphia Museum of Art, through September 13, features the CMA's *The Lock at Pontoise* by Camille Pissarro.

Peter Blume: Nature and Metamorphosis, Wadsworth Atheneum Museum of Art, Hartford, CT, June 27–September 20, features the museum's Blume piece, *Hadrian's Villa*.

Man Ray—Human Equations: A Journey from Mathematics to Shakespeare, Ny Carlsberg Glyptotek, Copenhagen, Denmark, through September 20; The Israel Museum, Jerusalem, October 20, 2015–January 23, 2016, includes Man Ray's *Shakespearean Equation: Hamlet*.

Senúfo: Art and Identity in West Africa, organized by the CMA, travels to the Saint Louis Art Museum, June 28–September 27, and Musée Fabre, Montpellier, France, November 28, 2015–March 6, 2016, and features four works from the Cleveland collection.

More online Search “objects on loan.”

PERSONAL FAVORITE FROM THE ARCHIVES



NOW ON VIEW IN GALLERY 215
Descent from the Cross 1653. Adam Lenckhardt (German, 1610–1661). Ivory; H. 44.8 cm. John L. Severance Fund 1967.134

Carol Ciulla, curatorial assistant in decorative arts (retired) *Fourteen years ago, in the summer of 2001, Carol Ciulla selected a personal favorite from the collection that embodied her long service to the museum.*

I have been really struck by this—what I love about this sculpture, aside from the craftsmanship, is that we know so much about it. The piece was made for Prince Karl Eusebius von Lichten-

stein of Vienna by the sculptor Adam Lenckhardt and is well documented in the Lichtenstein archives. The sculpture was to be carved from one piece of ivory, and a tusk weighing 73 pounds was supplied. It took Lenckhardt seven years to complete, and he was paid 1,650 florins. It is amazing enough that the work has survived since 1653, but to have such a complete provenance is really special.

The subject, *Descent from the Cross*, was a common one, but this work was beautifully conceived and superbly executed. There is a powerful emotional connection to the subject matter, as every detail—from facial expressions to sinews of muscle—expresses a kind of resigned sorrow.

The iconography of the skull and bones at the foot of the cross symbolizes that the cross was erected on the burial site of Adam. Behind the cross, Joseph of Arimathea contemplates the tablet that had been attached to the cross. At Joseph's feet is a ciborium in which, according to Arthurian legend, he would have collected the blood washed from the body of Christ.



One for the Books

The Ingalls Library undertakes the conservation of its invaluable resources

It is said that more information is available to us through our smartphones than any previous generation ever had access to anywhere. So why then is it still important to preserve our printed media? After all, conservation, whether of old master paintings or books, requires a substantial investment. It takes time, space, specialized equipment, and skilled staff. We are firmly in the digital era, with millions of books available online and most journals accessible electronically. And yet the museum's Ingalls Library has decided to implement a program aimed at preserving its huge collection of printed books.

The reason for this is simple. Books—physical books of paper, ink, leather, cloth, and parchment—are not just important, they are irreplaceable. Despite high-tech alternatives, an old-fashioned book remains the most efficient, effective, and effortless reading source. Can you describe the experience of reading this article? Yes, your brain recognizes the letters, which create words, which when strung together convey a meaning. But what other, more subtle bits of information do your senses detect?

The weight of the magazine? The texture and smell of the pages and ink? The reflection of light off the paper? The thickness of the pages in your left hand compared to those in your right?

What conclusions has your brain drawn based on this sensory input? Without giving it much conscious thought, you know a lot about this magazine.

You don't have to check the date on the cover to have some clue as to how old it is. You know how many pages you've looked at compared to how many remain. You have a pretty intuitive sense of how long it takes to read a page, so you know whether you have time to finish the entire magazine now, or need to return to it later. Now consider how much of this valuable, but peripheral information would be less accessible or even missing if you were reading this text on a screen, tablet, or e-reader.

As electronic reading devices become more ubiquitous, researchers have begun studying how the process of reading screens differs from reading books. Imagine a favorite passage from a favorite book. You probably have a memory of where that passage was physically located in the book, even if you read it years ago. This phenom-

enon of being able to recall such an insignificant detail might relate to how our brains work. Different regions of our brains process different sensory information. When we are reading a physical book, our brains are more fully engaged because physical books provide a more sensory-rich experience in which we continuously use our vision as well as our senses of touch, smell, and hearing. This may be the reason researchers are discovering that people retain information more readily from physical books than from e-books.

Now imagine that you are a curator preparing for a major exhibition. During years of planning, you have pored over hundreds of sources—from historic auction catalogues to hand-typed PhD theses to enormous portfolios containing 19th-century collotype reproductions. The unique physical attributes of the materials enhance your comprehension without conscious effort. The physical books can be arranged on the shelf in an order that makes sense, and with a quick glance you can take stock of your sources. The book with the red cloth

spine is unreadable, but it has an excellent bibliography. The small black book with the speckled edges has a footnote that needs to be investigated further. The thick, glossy exhibition catalogue has the best images. There are no analogous mnemonic processes for e-books.

Fortunately for our patrons, the Ingalls Library has

more than half a million printed books, from 15th-century incunabula to the most current exhibition catalogues. In January 2014, I became the first conservator in the library's 99-year history charged with the preservation and conservation of its collections. My position is unique in that I work in two departments: the Ingalls Library as well as the conservation department, where I am one of the conservators who cares for the art collection. There are some interesting differences in the nature of these two responsibilities, and those differences relate mainly to how the materials are used.

Art museums are in the business of beauty, and libraries are in the business of information. We appreciate paintings, sculptures, prints, and drawings with our eyes and without touching them. With very few exceptions,



Tome Repair

Two books in the process of being repaired. The text block of one book is in a lying press, which is used to hold the spine up-right, allowing the spine to be relined with an over-wide hinge, which will be used to reattach the separated cover boards.



we make every item in the library collection accessible to readers. This includes very old books, very expensive books, very small books, and extremely massive books. Most books have cloth covers, some have leather covers, and a few even have metal covers.

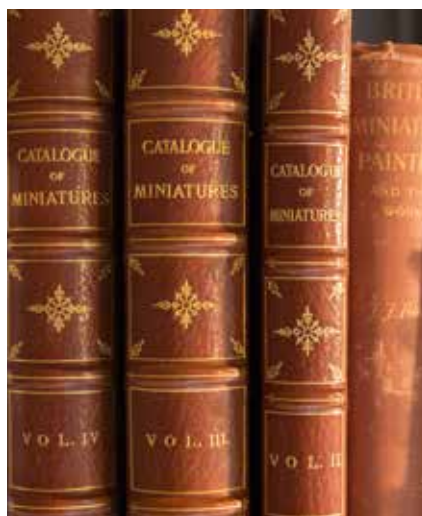
Preventing potential damage is so much more important than repairing existing damage, and this is one of the great advantages of having a staff conservator who is part of the library's normal workflow. Understanding the structure of the library and how work is accomplished was an initial priority, enabling me to implement new policies that corrected problems or improved upon already good habits. Some of the improvements included amassing a better collection of book supports for readers to use when studying rare or fragile materials, creating more thorough guidelines for readers studying rare books, and updating our disaster recovery plan.

Another significant preventive measure under way involves improving and expanding our use of protective enclosures. Books with fragile surfaces need protection so they are not damaged when taken from and returned to the shelves. A four-flap wrapper is a

common style of enclosure appropriate for small or thin items. The construction of these enclosures has been modified, so now they are not only quicker and less expensive to make, they also function better. For larger books, a different style of box, sometimes called a "clamshell" box made of high-quality corrugated cardboard, is the appropriate choice. Thanks to automated box-making machines, several companies now offer custom-size clamshell boxes at affordable prices. This April we measured more than 700 individual items in the rare collection for custom boxes. This will greatly improve the long-term health of our most prized materials.

Being an art research library, some of the "books" we collect stretch the definition of a book—a shot glass,

a chess set, a plastic pillow. Despite their odd formats, they still must be cataloged and shelved with the other books. In these cases, I construct highly customized boxes that protect the items, make them suitable for shelving, and aid in safe handling. This is particularly helpful to the circulation assistants, who retrieve thousands of books a year. Our new board shear (imagine a paper trimmer on steroids) makes it possible



to construct these boxes. Its 55-inch blade easily makes perfect parallel and perpendicular cuts on thick boards.

Policies and boxes aside, the work that people usually think of when they think of book conservation is repairing broken books. This highlights another big difference between my conservation duties for the art collection and those for the library collection. The monetary value of a broken library item is considered when proposing a treatment; some books are widely available, new or used but in excellent condition, for an amount of money not commensurate with the effort that would be required to fix a broken copy. In these cases, the broken book is replaced, not repaired. In other cases, the value of a broken book is purely informational, so if it does not have a high market value and is widely available at other institutions, the appropriate choice is to have it rebound at a commercial bindery. What remains are the books that I treat.

Books tend to break in similar ways—joints loosen, boards detach, and text blocks break—and there are ways of fixing all these problems. When repairing a book, restoring its structural functioning is of primary importance. It doesn't matter whether the surfaces are pristine if the cover falls off when a reader opens it. Con-

veniently, when a book's structure functions, its overall aesthetic impression tends to be pleasing as well. Like a handsome but weathered face, we accept signs of wear due to age and use.

Some problems, however, are almost impossible to repair, and these stem from the use of very poor quality materials, typically from the late 19th and early 20th century. The worst of these inherently bad materials are papers that have become so brittle that the book is almost impossible to touch without fracturing the pages. Replacement is not an option since the same edition of the book was likely printed on the same quality paper. In these cases, digitization is the solution. Fortunately, the Ingalls Library is also beginning a digitization program, with a full-time digital processing technician and a state-of-the-art book scanner.

Despite the ways library conservation differs from art conservation, the impetus is the same: two priceless, irreplaceable collections that must be cared for. Just as we would never stop exhibiting works of art even though photographs of them can be viewed online, we will not stop using books even though we can now read electronic versions. Nothing can replace the richness of experiencing the real thing. 🏠

Enclosures A corrugated clamshell box in the back, and a custom box for an unusual "book"—a shot glass, which is an issue of TR Ericsson's *Thirst Magazine* (*Thirst Magazine*, Issue No. 9, 2014; 5.1 x 6.4 x 5.1 cm; courtesy of the artist). See it in *TR Ericsson: Crackle & Drag* at the Transformer Station.



ECLECTIC SUMMER

New and recent films from around the world, most Cleveland premieres.

Tangerines Wednesday, July 1, 7:00. Friday, July 3, 7:00. Directed by Zaza Urushadze. One of the five movies nominated for this year's Oscar for Best Foreign Language Film, this is a seriocomic drama about two elderly men in war-torn 1992 Abkhazia who nurse two wounded rival soldiers under the same roof "Deeply affecting" –*NY Post*. Cleveland premiere. (Estonia/Georgia, 2014, subtitles, 87 min.)



Dior and I Crash course in couture

The Great Museum Wednesday, July 8, 7:00. Friday, July 10, 7:00. Directed by Johannes Holzhausen. A rare behind-the-scenes look at Vienna's revered Kunsthistorisches Museum, which houses paintings by Rembrandt, Velázquez, Rubens, and Caravaggio, among others. "A beauty of a documentary" –*Hollywood Reporter*. Cleveland premiere. (Austria, 2014, subtitles, 94 min.)

Don't Think I've Forgotten (Mekong) Delta blues

Dior and I Wednesday, July 15, 7:00. Sunday, July 19, 1:30. Directed by Frédéric Tcheng. With Raf Simons, Marion Cotillard, and Anna Wintour. This documentary about the French fashion house focuses on its new artistic director (Simons) as he tries to complete his first couture collection in only eight weeks. "A great fashion movie, but it's also a superb picture about the art of management" –*Village Voice*. (France, 2014, subtitles, 90 min.)

Revenge of the Mekons Friday, July 17, 7:00. Gartner Auditorium. Directed by Joe Anglo. This new film chronicles the unlikely 35-year career of a 1970s British punk band that evolved into a genre-defying collective that also em-

braced folk and country. Includes testimonials from Jonathan Franzen, Fred Armisen, and Greil Marcus. "The most revolutionary group in the history of rock 'n' roll" –Lester Bangs. Cleveland premiere. (USA, 2013, 95 min.)

Intrepido: A Lonely Hero Wednesday, July 22, 7:00. Friday, July 24, 7:00. Directed by Gianni Amelio. The pointed new film from the celebrated director of *Stolen Children* and *Lamerica* tells of a sweet, gentle, unemployed Italian everyman (Antonio Albanese) who makes his living as a "fill-in" temp in a wide variety of trades and occupations. Cleveland premiere. (Italy, 2013, subtitles, 104 min.)

Forbidden Films Wednesday, July 29, 7:00. Sunday, August 2, 11:00. Directed by Felix Moeller. Should 40+ Nazi propaganda films, currently suppressed by the German government, be released to contemporary audiences? That's the question debated in this new documentary that also features startling clips from some of these well made but virulently anti-Semitic, anti-Polish, or anti-British movies. "Must-see viewing for cinephiles" –*Variety*. Cleveland premiere. (Germany, 2014, subtitles, 94 min.)

POST-FILM DISCUSSION

Don't Think I've Forgotten: Cambodia's Lost Rock and Roll Friday, July 31, 6:45. Directed by John Pirozzi.



Cambodia's pop music scene of the 1950s, 1960s, and early 1970s—wiped out by the mass-murdering Khmer Rouge—is lovingly reclaimed in this new documentary that includes rare archival footage, vintage sound recordings, and interviews with surviving musicians. Cambodian-American Khmer Rouge survivor, author, and human rights activist Loung Ung an-

swers questions after the screening. Cleveland premiere. (USA/Cambodia/France, 2014, subtitles, 105 min.)

Our Man in Tehran Sunday, August 2, 1:30. Directed by Drew Taylor and Larry Weinstein. This new documentary relates the real events distorted in the film *Argo*—how Ken Taylor, Canada's ambassador to Iran during 1979's takeover of the U.S. embassy, got six American diplomats out of the country. Cleveland premiere. (Canada, 2013, 85 min.)

Court Friday, August 7, 6:45. Sunday, August 9, 1:30. Directed by Chaitanya Tamhane. Winner of India's National Film Award for Best Feature Film (and top prize at film festivals worldwide), this gripping, absurdist courtroom drama delineates the trial of a veteran Indian folksinger who is accused of inciting a sewer worker to commit suicide after he listened to one of his songs. "Flays alive India's justice system while commenting on class, education and access to power" –*Variety*. Cleveland premiere. (India, 2014, subtitles, 116 min.)

1001 Grams Wednesday, August 12, 7:00. Sunday, August 16, 1:30. Directed by Bent Hamer. A Norwegian scientist attending an international conference in Paris to determine the exact weight of the kilogram ends up measuring the quantities of grief and loneliness in her own love-lorn life. The new film from the director of *Kitchen Stories* and *O'Horten* "achieves a charming equipoise of levity and gravity, of formal rigor and soulful sentiment" –*NY Times*. Cleveland premiere. (Norway, 2014, subtitles, 93 min.)

How Strange to Be Named Federico Friday, August 21, 7:00. Sunday, August 23, 1:30. Directed by Ettore Scola. Veteran Italian director Ettore Scola (*La Nuit de Varennes*, *A Special Day*) pays tribute to his longtime friend and filmmaking colleague Federico Fellini in this enchanting mix of recollection, re-creation, and classic film clips. "A magical trip through history and memory" –*Variety*. Cleveland premiere. (Italy, 2013, subtitles, 90 min.)

Dark Star: H.R. Giger's World

Wednesday, August 26, 7:00. Directed by Belinda Sallin. Here's a new portrait of the late, Oscar-winning Swiss artist whose nightmarish depictions of "bio-mechanical" beings enlivened movies (*Alien*) and album covers, and inspired tattoos and fetish art. (Switzerland, 2014, subtitles, 95 min.)

The Kindergarten Teacher Friday, August 28, 6:45. Sunday, August 30, 1:30. Directed by Nadav Lapid. After



IT PRECEDES

Five earlier works with or by five of 2015's breakout film personalities—among them David Robert Mitchell, writer/director of *It Follows*.

A Royal Affair Sunday, July 5, 1:30. Directed by Nikolaj Arcel. With Mads Mikkelsen. Alicia Vikander (*Ava* in *Ex Machina*) stars in this sumptuous 18th-century period piece that was nominated for the 2013 Academy Award for Best Foreign Language Film. She plays the British-born Queen of Denmark who has a love affair with the royal physician when her husband, King Christian VII, proves mentally ill. (Denmark, 2012, subtitles, 137 min.)

Grand Piano Sunday, July 12, 1:30. Directed by Eugenio Mira. With Elijah Wood and John Cusack. Before he wrote and directed *Whiplash*, twentysomething wunderkind Damien Chazelle penned this preposterous but clever, stylish, and heart-stopping thriller about a young concert pianist, just getting over a debilitating bout of stage fright, who discovers a threatening note scribbled on his sheet music ("play one wrong note and you die") before going on stage. (Spain, 2013, in English, 90 min.)



My Week with Marilyn Sunday, July 26, 1:30. Directed by Simon Curtis. With Michelle Williams, Eddie Redmayne, and Kenneth Branagh. Prior to winning the Oscar for Best Actor in *The Theory of Everything*, Eddie Redmayne was last the leading man in a movie four years ago, playing Laurence Olivier's assistant who escorted Marilyn Monroe around London during the 1956 filming of *The Prince and the Showgirl*. (UK/USA, 2011, 99 min.)

The Woman in the Fifth Friday, August 14, 7:00. Directed by Pawel Pawlikowski. With Ethan Hawke and Kristin Scott Thomas. The film Pawlikowski made just before his Oscar-winning *Ida* is a thriller about a divorced American writer who moves to Paris to be near his young daughter. But his mental state deteriorates as he becomes involved with a mysterious widow. (France/Poland/UK, 2011, 85 min.)

The Myth of the American Sleepover Wednesday, August 19, 7:00. Directed by David Robert Mitchell. The debut feature from the director of the indie horror hit *It Follows* was also shot in Detroit with a cast of teenagers—but it's not a thriller. It's a tender coming-of-age movie that follows four high schoolers who cross paths while cruising their suburban neighborhood on the last days of summer vacation. "The American debut film of the year" —*Salon*. (USA, 2010, 93 min.)



TICKETS ETC.

Unless noted, all movies show in the Morley Lecture Hall and admission to each program is \$9; CMA members, seniors 65 & over, students \$7; or one CMA Film Series voucher. Vouchers, in books of ten, can be purchased at the museum ticket center for \$70, CMA members \$60.

Clockwise from top *Grand Piano*, *My Week with Marilyn*, *The Woman in the Fifth*, and *Dark Star*



OHIO CITY STAGES

CMA Ohio City Stages returns for a weekly summer block party in front of the Transformer Station during the month of July. Select Wednesday evenings at 7:30 feature acclaimed global musical artists in free, outdoor concerts.

Schedule

July 8 *King Sunny Adé & His African Beats* (jùjú/Nigeria)

July 15 *Ondatrópica* (tropical/Colombia)

July 22 *Tamikrest* (Saharan/Mali)

July 29 *Los Cojolites* (son jarocho/Mexico)

Sponsors: Great Lakes Brewing Company, Sears-Swetland Foundation, Ohio City, Inc., Black Hawk Resources



COMING SOON

The museum continues in its commitment to presenting the best in the performing arts from around the world. Highlights of next season's lineup include **The Sarajevo Hagadah: Music of the Book**, a multimedia work composed by Bosnian-born, Los Angeles-based accordionist Merima Ključo, which traces the highly dramatic story of one of the world's most famous manuscripts from medieval Spain to 20th-century Bosnia. Hailed by the *New York Times* for its "viscerally exciting performances," the **JACK Quartet** gives the world premiere of a new work by Turkish composer Cenk Ergün. **Qasida** is an extraordinary musical encounter between the young Sevillian cantaora Rosario "La Tremendita" and her Iranian peer Mohammad Motamedi that explores the roots of flamenco as songs of Spanish folk poetry and Persian high art merge into a musical world in which the "Al-Andalus" of old is perhaps briefly revived. Voted Best Traditional/Folk Group by Ireland's premier music magazine *Hot Press*, **Dervish** brings music from the West of Ireland with passionate vocals and dazzling instrumentals. Its performances range from powerful and energetic dance tunes to sublime interpretations of Irish songs and airs with vocals, fiddle, flute, accordion, bodhrán, mandola, and bouzouki. The legends of gypsy brass **Fanfare Ciocărlia** (a fan favorite at CMA Ohio City Stages in 2013) return to Cleveland with their signature very fast, high-energy sound, complex rhythms,

and high-speed, staccato clarinet, saxophone, and trumpet solos.

The series of adventurous music performances at the Transformer Station continues to feature improvised and composed music by some of the most remarkable artists of our time. Among the artists featured is the **Calder Quartet**, which after two sold-out concerts last season continues its residency with its signature dedication to discovering, commissioning, recording, and performing some of today's best emerging composers.

The museum continues collaborations with area institutions such as the Cleveland Institute of Music, Case Western Reserve University, and the Cleveland School of the Arts, offering exciting opportunities to engage the community with performances by young artists and faculty.

Full series details to be announced soon, so watch your mailbox (and inbox) for season announcements. Join the CMA e-news mailing list at www.clevelandart.org/enews to receive all the latest updates.

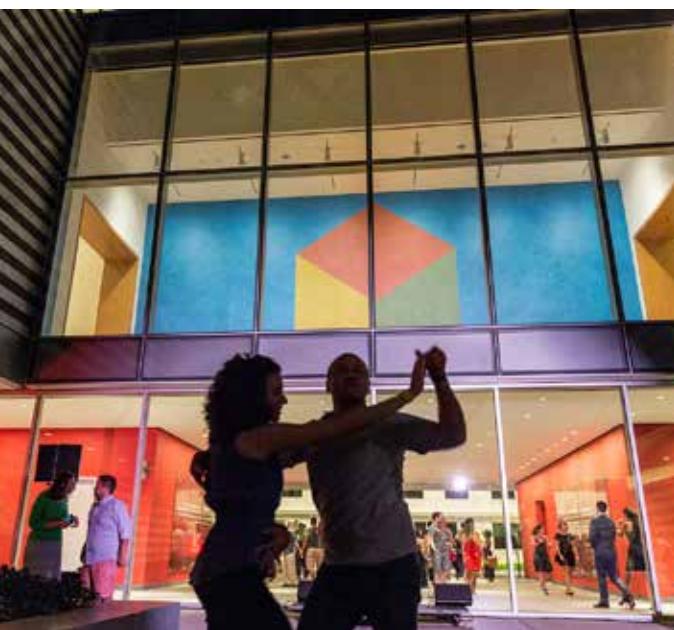
MORE INFO

Pick up a performance brochure, or visit us online for more in-depth information (including music samples, video, and more) about these and other upcoming performances at clevelandart.org/performingarts.

MIX: GLOBAL

Friday, August 7, 5:00–10:00. OUTSIDE! CMA members FREE. Celebrate art and culture from around the globe as you dance the night away to the world music rhythms of *Todo Mundo*—one of San Diego's hottest bands.

Presenting sponsor PNC. Additional support from Great Lakes Brewing Company



ROBERT MULLER

IN THE GALLERIES

Guided Tours 1:00 daily, plus Saturdays and Sundays at 2:00 and Tuesday mornings at 11:00. Join a CMA-trained volunteer docent and explore the permanent collection and nonticketed exhibitions. Tours and topics selected by each docent (see clevelandart.org). Meet at atrium desk. Free.

Art in the Afternoon Second Wednesday of every month, 1:15. Docent-led conversations in the galleries for audiences with memory loss; designed to lift the spirits, engage the mind, and provide a social experience. Free, but preregistration required; call 216-231-1482.

Chinese Landscape Duets of Arnold Chang and Michael Cherney Friday, July 10, 6:00, meet in gallery 242. Since 2009, Chinese ink painter Arnold Chang and photographer Michael Cherney have been creating joint works exploring the relationship between their respective mediums. In celebration of a new installation of their work in the Chinese galleries, the artists share their personal accounts of how traditional Chinese painting inspired this contemporary collaboration.

Rebecca Norris Webb on *My Dakota* Sunday, July 19, 3:30, meet in gallery 230. Join the artist for a discussion of her work in the exhibition *My Dakota: Photographs by Rebecca Norris Webb*. Originally a poet, Webb often interweaves photography and text in her work. *My Dakota* features 27 photographs and a poem which capture not only her home state's changing landscape and economy but also serve as means of expressing her grief after the unexpected death of her brother.

TR Ericsson on *Crackle & Drag* Thursday, August 6, 6:30, Transformer Station. *Crackle & Drag*, a multifaceted project including photo-based work, sculptural objects, and cinema, investigates and reinterprets the tumultuous life of TR Ericsson's mother, who committed suicide at age 57. Explore the process, inspiration, and meaning behind this unique exhibition with the artist himself.

Art Bites Get some food for thought with Art Bites! Unique explorations of the galleries in 30 minutes or less, these bite-size talks are inspired by your favorite books, television shows, current events, and more. Join us on the third Thursday and Friday of each month at the information desk in the Ames Family Atrium.

House of Cards Thursday, July 16, 12:30 and Friday, July 17, 6:00. Discover stories of bitter rivals, ruthless ambition, and political intrigue in our galleries on a tour inspired by the hit Netflix drama *House of Cards*.

Cleveland Voices: Inspiring Poetry Thursday, August 20, 12:30 and Friday, August 21, 6:00. Join Philip Metres, professor of English at John Carroll University, as he discusses drawing inspiration from art and shares several poems inspired by works in the museum galleries.

STROLLER TOURS

Second and third Wednesdays, 10:30–11:30. You need a baby in tow if you want to join this casual and lively discussion in the galleries—just for parents and caregivers and their pre-toddler age (18 months and younger) children. Expect a special kind of outing that allows for adult conversation where no one minds if a baby lends his or her opinion with a coo or a cry. Tours limited to 10 pairs. Free; register at the ticket center. Meet in the atrium.

World Travels July 8 and 15

Tempera, Oil, or Acrylic August 12 and 19

Stolen Art September 9 and 16



MAGGIE ORosz



The Sky Below from *My Dakota*, 2005–11. Rebecca Norris Webb (American, born 1956). Type-C photographic print; 66.2 x 90.3 cm. Courtesy of the artist and Rapid City Arts Council/ Dahl Arts Center

LECTURES

Select lectures are ticketed. Call the ticket center at 216-421-7350 or visit clevelandart.org.

Slant Rhymes: The Photographs of Alex Webb and Rebecca Norris Webb

Friday, July 17, 6:30, Recital Hall. Photographers Alex Webb and Rebecca Norris Webb present a variety of work during this joint artist talk, featuring photographs from the creative couple's two recent collaborative books—*Alex Webb and Rebecca Norris Webb on Street Photography and the Poetic Image* (Aperture, 2014) and *Memory City* (Radius, 2014)—as well as work from their first collaboration, *Violet Isle: A Duet of Photographs from Cuba* (Radius, 2009). The Webbs also show work from Alex's Aperture monograph, *The Suffering of Light* (2011), and Rebecca's third book, *My Dakota* (Radius, 2012). Free. A book signing follows the talk.

The Cleveland Public Library Lockwood Thompson Dialogues

This annual program is funded through an endowment set up by the late Lockwood Thompson, a former Cleveland Public Library trustee, to bring guests of national and international reputation to discuss contemporary culture topics that are relevant to the public.

This year, the Cleveland Public Library and the Cleveland Museum of Art co-present two extraordinary African American artists, Barkley Hendricks and Kehinde Wiley. Free, reservations recommended.

Barkley Hendricks Saturday, July 25, 2:00, Recital Hall. Barkley L. Hendricks pioneered socially conscious life-size paintings of urban African American males during the 1960s. His prolific artwork, showcasing African American portraiture within a cultural and socio-political context over several decades, has both informed and inspired the works of later contemporary artists such as Kehinde Wiley.

Kehinde Wiley Saturday, August 29, 2:00, Gartner Auditorium. Wiley has firmly established his place as a painter of grandiose portraits of young, urban, largely African American male subjects. His modern, revisionist works subvert traditional expectations of formal European portraiture and cast everyday individuals in a powerful and majestic light that forces the viewer to reflect upon and reimagine historical notions of fine art.

Finding Your Vision: Weekend Workshop with Alex Webb and Rebecca Norris Webb

Friday, July 17–Sunday, July 19. Do you know where you're going next with your photography—or where it's taking you? Taught by Alex Webb and Rebecca Norris Webb, this intensive weekend workshop will help photographers begin to understand their own distinct way of seeing the world and figure out their next step photographically—from deepening their own unique vision to the process of discovering and making a long-term project that they're passionate about. A workshop for serious amateurs and professionals alike, from students to seasoned photographers, the workshop will include an editing exercise; a choice between an optional photography editing assignment or long-term project review; and visits to museum galleries, including a guided walk-through of the exhibition *My Dakota: Photographs by Rebecca Norris Webb*.

\$500, CMA members and current students \$400. Register online, through the ticket center, or in person.

Early registration is recommended; space is limited and is expected to fill quickly. All participants must have a valid e-mail address to receive advance information about the workshop, including an optional pre-workshop assignment and a detailed schedule of events. Please note that this is a workshop for photographers who collaborate with the world, not for those who dramatically alter their photographs digitally.

FAMILY GAME NIGHT

Family Game Night: Atrium Block Party 2015

Friday, July 17, 5:30–8:00. We're celebrating summer with fun and games at our Atrium Block Party! We'll have atrium games to play like museum Twister and chess, a giant maze to navigate, and new games to try! In the galleries we'll have puzzles and scavenger hunts to challenge any age. Solve one, and you'll take home a prize! \$24 per family, CMA members \$20; \$25 day of event. Register through the ticket center, 216-421-7350.

SECOND SUNDAYS

Second Sundays, 11:00–4:00. Bring your family to the Cleveland Museum of Art on the second Sunday of every month for a variety of family-friendly activities including art-making, Art Stories, Art Cart, Art in Motion, scavenger hunts, and more—no two Sundays are the same!

Pattern Play July 12. Play with pattern! Use printmaking techniques to create geometric and natural designs. Play a collaborative game in the atrium. Enjoy the museum's collection through Art Stories and Art Cart, and get moving with Art in Motion.

Line Up! August 9. Make lines come to life in colorful tape collages. Use string to paint a Pollock look-alike. Join the crowd; create a bold face to add to our collaborative art installation. Explore the collection through the Art Stories storytime program and Art Cart, and get moving with Art in Motion.



COMMUNITY ARTS AROUND TOWN

Enjoy Community Arts artists and performers throughout the summer at area events. For details and updated information see www.clevelandart.org.

Chalk Festival Don't miss the 26th annual Chalk Festival on Saturday, September 19, 11:00–5:00, and Sunday, September 20, noon–5:00. Enjoy chalk artists and entertainment at no charge. Chalk your own pictures: large square and 24-color box of chalk, \$16 each; small square and 12-color box of chalk, \$8 each. Drop-in registration. Groups are requested to preregister. For more information call 216-707-2483 or commartsinfo@clevelandart.org.

Chalk Making and Street Painting Sunday, September 13, 2:00–4:30; repeats Wednesday, September 16, 6:00–8:30. Learn to make chalk using an old world recipe with new world materials and learn professional techniques for masking, stenciling, shading, and enlarging a picture. \$35/individual, \$100/family. Children under 15 must register and attend with someone older. Fee includes materials and reserves chalk and a square for the festival. Call 216-707-2483 or commartsinfo@clevelandart.org.

Art Crew A troupe of characters based on objects in the museum's permanent collection gives the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$75/hour with a two-hour minimum for each character and handler. For more information call 216-707-2483 or commartsinfo@clevelandart.org.

Family Game Night A whole atrium full of fun

JOIN IN

Art Cart Select Sundays, 1:00–3:00. Wearing gloves and guided by the Art to Go team, enjoy a rare opportunity to touch specially selected genuine works of art in an informal, intergenerational, and self-directed format. Group sessions can be arranged for a fee. Call 216-707-2467.

Repeat, Repeat, Pattern, Pattern July 12. Discover how repetition of line, shape, color, or motif enhances our pleasure in objects and adds to their beauty in striking ways.

Oodles and Oodles of Lines and Shapes August 9. Explore how artists around the world have made objects relying on three fundamental visual elements: line, shape, and form.

Make & Take: Craft with Style Second Wednesday of every month, 5:30–8:00. Drop in and join others in the atrium and participate in simple craft projects. Learn new techniques and grab a drink! Suggested donation \$5.

Plastic Bag Monotypes July 8

Color Pop Notebooks August 12

Meditation in the Galleries Saturdays, July 11 and August 8, 11:00. Clear your mind and refresh your spirit with a guided meditation session among works from the museum's Indian and Southeast Asian collection. Free. Meet in gallery 247.

Yoga at the Museum Saturday, July 18, 11:00. Art and yoga come together in this unique museum experience. Exercise your mind with a guided tour of the galleries, then get your body moving with a yoga session led by the Atma Center. In July, explore the human body in art, movement, and pose. Preregistration required. \$12, CMA members \$8. Limit 30 participants. Register through the ticket center. Meet in the north court lobby. Please bring your own mat.

The Art of Looking Wednesday, August 26, 3:00. Savor the details in this new gallery experience. Each month, explore a new theme through close examination, reflection, and discussion of a select few works of art. August kicks off the series with scenes of summer. Meet at the atrium information desk.

ART STORIES

Thursdays, 10:30–11:00. Join us in Studio Play for this weekly storytime program that combines children's books, CMA artworks, and hands-on activities. Designed for children ages 2 to 5 and their favorite grown-up. Free; preregistration encouraged. Space is limited. Register through the ticket center.

Shoes, Shoes, Shoes July 2

In the City July 9

On the Farm July 16

In the Garden July 23

In the Jungle July 30

In the Forest August 6

Museum Picnic August 13

Dance, Dance, Dance August 20

If You're Happy and You Know It
August 27

MY VERY FIRST ART CLASS

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this program that combines art-making, storytelling, movement, and play. July topics: *Color, Mobiles, Sorting and Matching, Summer*. September topics: *You and Me, Shape, Inside-Outside, Animals*. Fees per adult/child pair: \$65, CMA family members \$55. Limit 9 pairs. Additional child \$24. Register through the ticket center.

July Sessions

Four Fridays, July 10–31, 10:00–10:45 (ages 1½–2½)

Four Fridays, July 10–31, 11:15–12:00 (ages 2½–4½)

September Sessions

Four Fridays, September 4–25, 10:00–10:45 (ages 1½–2½)

Four Fridays, September 4–25, 11:15–12:00 (ages 2½–4½)



MUSEUM ART CLASSES FOR CHILDREN AND TEENS

Two choices for more summer fun!

Eight weekdays, Tuesdays and Thursdays, July 7–30, 10:00–11:30

OR Four Saturdays, July 11–August 1, 10:00–11:30 or 1:00–2:30

Your child can discover the wonders of the CMA collection and unearth his or her creativity in the process. Each class visits our galleries every week, then experiments with different techniques based on the masterpieces they've discovered. Students learn by looking, discussing, and creating.

Art for Parent and Child (age 3)

Mornings only. Four hands are better than two. Parents and children learn together while creating all kinds of art inspired by gallery visits.

Mini-Masters: Color (ages 4–5) Exploration and discovery are encouraged as younger students learn about color and how it's used in artworks and make their own colorful renditions.

Summer Breeze (ages 5–6) Paint, draw, and construct with the energy of summer, making kinetic forms—from kites and waving flags to things on the wing.

Inside Out (ages 6–8) Examine what is on the inside as well as the outside—from interiors to landscapes and from what's inside a mechanical device or how our skeletons are constructed to what we wear outside to protect ourselves.

Made in America (ages 8–10) Explore the art of Native Americans, settlers and explorers, turn-of-the-century decorative arts, and modern-day artists. What will you make?

Nature Study (ages 10–12) Young artists study and re-create both the beautiful and the unusual in nature using paint, colored pencils, and other media.

Printmaking for Teens (ages 12–17)

Weekday mornings ONLY. Create one-of-a-kind monotypes, multiple linoleum-cut prints, and a silk-screened image. Study various types of prints in our collection, and learn how to print with or without a press.

Teen Drawing Workshop (ages 13–17)

Saturday afternoons ONLY. Teens use perspective, contour, and shading to create expressive drawings and linear experiments. The class will learn from observation in the galleries as well as exercises in the classroom.

FEES AND REGISTRATION

Eight weekdays, Tuesdays and Thursdays: most classes \$96, CMA members \$80. Art for Parent and Child \$120/\$96.

Four Saturdays: most classes \$48, CMA members \$40. Art for Parent and Child \$60/\$48. Register in person or call the ticket center at 216-421-7350.

Save the Dates for Our Fall Session!

Six Saturdays, October 17–November 21, 10:00–11:30 or 1:00–2:30. These studios for children ages 3 to 17 combine a visit to our CMA galleries and hands-on creativity in the classroom. Most classes will create a different project each week in various media. Children are grouped by age—from Art for Parent and Child (age 3) to Teen Drawing Workshop (13–17), and all ages in between. Registration begins on September 1 for members and September 16 for nonmembers.

Child and Adult Registration 216-421-7350

or in person.
More information:
adultstudios@
clevelandart.org or
216-707-2488. Supply lists available at the ticket center.

Cancellation Policy

Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.

Art Together is about families making, sharing, and having fun together in the galleries and in the classroom. Artworks inspire exploration of a wide variety of art techniques and materials. Whether you attend one workshop or participate in the whole series, we encourage you and your family to make art together.

Wearable Art Workshop Sunday, July 26, 1:00–3:30. Turn your plain t-shirts into wearable art; we'll experiment with three different techniques inspired by pieces from the exhibition *Fresh Prints: The Nineties to Now*. Try your hand at dyeing, block printing, and screen printing. Practice on our fabric, but you'll want to bring your own shirts to create the ultimate summer wardrobe. Best for age 7 and up. Adult/child pair \$36, CMA members \$30; each additional person \$10.

Book-Making Workshop Sunday, August 16, 1:00–3:30. We'll make artistic journals, experimenting with different binding techniques and creating beautiful covers by making our own marbled paper. Whether you want to make an artist book to remember a fantastic summer, a journal to fill over the school year, or a specially shaped book to record your own story, there's something for everyone in this workshop. Best for age 7 and up. Adult/child pair \$36, CMA members \$30; each additional person \$10.

Save the date!

Printmaking Workshop Sunday, September 20, 1:00–3:30.

Learn from artists in informal studios with individual attention. Registration in person or call the ticket center at 216-421-7350. For more information e-mail adultstudios@clevelandart.org. Supply lists available at the ticket center.

All-Day Workshop: Ikebana Saturday, August 15, 10:00–4:00 (lunch on your own). Instructor: Isa Ranganathan. Learn ikebana, the traditional art of Japanese flower arranging. Class will emphasize the elements and principles of design and provide conditioning tips. Flower cost will be divided among attendees. \$85, CMA members \$70. Supply list at the ticket center.

All-Day Workshop: Painting on Silk Saturday, August 15, 10:00–4:00 (lunch on your own). Instructor: Susan Skove. Learn skills to paint on silk using gutta, a linear resist. After demonstration and discussion of design ideas, you're ready for a brief practice period, followed by painting your own silk scarf. \$80, CMA members \$65; additional \$25 materials fee to instructor for dyes and silk fabric. Supply list at the ticket center.

Painting for Beginners, Oil and Acrylic Eight Tuesdays, September 15–November 3, 10:00–12:30. Instructor: Susan Gray Bé. Balance and contrast color, tonal relationships, pattern, texture, and form while building confidence with brushwork. Learn about wet-into-wet blending, glazing, color mixing, and palette organization. \$195, CMA members \$150. Bring your own supplies or buy from the instructor for \$80.

Intro to Painting Eight Wednesdays, September 16–November 4, 10:00–12:30. Instructor: Cliff Novak. Learn simple painting techniques with acrylic paints. Still-life objects serve as an inspiration for this low-pressure course. \$150, CMA members \$120. Supply list at the ticket center.

Drawing in the Galleries Eight Wednesdays, September 16–November 4, 10:00–12:30 or 6:00–8:30. Instructor: Susan Gray Bé. Sculpture and paintings throughout the museum inspire drawings in charcoal and various pencils. See light as contrasting shape while adding structure and detail with line, tone, and color. All skill levels welcome. \$205, CMA members \$155. All supplies provided.

Watercolor Eight Wednesdays, September 16–November 4, 10:00–12:30. Instructor: Jesse Rhinehart. Learn advanced color mixing and composition in a relaxed atmosphere. All levels welcome. \$195, CMA members \$155. Paper provided. Supplies discussed at first class.*

Watercolor in the Evening Eight Wednesdays, September 16–November 4, 6:00–8:30. Instructor: Jesse Rhinehart. Relax and unwind after work. Learn about color mixing and composition. \$195, CMA members \$155. Paper provided. Supplies discussed at first class.*

Beginning Watercolor Eight Thursdays, September 17–November 5, 10:00–12:30. Instructor: Jesse Rhinehart. Beginners learn a comprehensive approach to watercolor. All levels welcome. \$195, CMA members \$155. Paper provided. Supplies discussed at first class.*

**All watercolor classes will be held at a site to be announced.*

Composition in Oil Eight Fridays, September 18–November 6, 10:00–12:30 OR 6:00–8:30. Instructor: Susan Gray Bé. Aesthetic expression emerges as compositions are refined with contrasting color, pattern, tone, and line. Charcoal drawing on the first day leads to underpainting and glazing. All levels welcome. \$215, CMA members \$165. Price includes model fee. Bring your own supplies or buy for \$80 on the first day.

Gesture Drawing in the Atrium and Galleries Three Sundays, October 4–18, 12:30–3:00. Instructor: Susan Gray Bé. Experience the brilliant light in the Ames Family Atrium while drawing a live model. Other afternoons will be spent in the galleries. \$95, CMA members \$85. Includes model for one session. All supplies provided.



INGALLS LIBRARY



On any given weekday you will find the Ingalls Library bustling with art history and museum studies graduate students doing their thesis research, curatorial staff working on a variety of different projects, and our steady users looking over auction sales catalogues and new acquisitions. But for some other users, the reading room offers a quiet, light-filled oasis for work on their personal projects.

Scott Kamenir has been in the private investment and banking world for most of his professional life. Recently he decided to make a career change and is in the process of creating a new business. As a recent convert to working in the library, he says the atmosphere gives him great energy and an ability to focus on the details of his new venture. He loves the idea of being someplace other than the button-down world of banking, and likes the idea of meeting clients in the Provenance Café or the restaurant and finds the atrium “absolutely awesome.”



BOOK CLUB

Art and Fiction Book Club Three Wednesdays, July 15, 22, and 29, 1:30–2:45. Meeting quarterly, the Art and Fiction Book Club explores each reading selection through lectures, gallery talks, and a discussion group led by educators, curators, and experts.

July's selection is *The Pillars of the Earth*, Ken Follett's epic fictional saga detailing the construction of a twelfth-century cathedral through the eyes of the prior who commissioned it, the builder who designed it, and several members of the town that grew up around this monumental piece of architecture. Sessions will include an introduction to medieval architecture and a tour of the galleries to explore the museum's outstanding medieval collection.

\$40, CMA members \$30. Participants purchase the book on their own (available in the museum store). Register through the ticket center at 216-421-7350 or at tickets.clevelandart.org.

TAA FASHION SHOW

12th Annual Wearable Art Fashion Show & Boutique A benefit event for the Textile Art Alliance, Sunday, October 18, 10:30–5:00, Executive Caterers at Landerhaven, 6111 Landerhaven Drive, Mayfield Heights, OH 44124. This is the premier creative fashion event of the fall! Preview one-of-a-kind wearable art, clothing, and accessories from the area's top fiber artists at 50 juried boutiques. Enjoy the luncheon and a fabulous runway show.

Exclusive preview boutique shopping 10:30

Luncheon and fashion show 1:00

Boutique shopping until 5:00

\$55. Advance reservations required. Phone reservations accepted beginning September 8. Invitation available August 24 at taacleveland.org. Contact Misty Mullin at 216-707-6779. Boutique opens to the public 1:00–5:00; \$5 at the door. Information: Barb Lubinski at taafashionshow@gmail.com or 330-283-4627.

FOR TEACHERS

Art to Go See and touch amazing works of art from the museum's distinctive Education Art Collection at your school, library, community center, or other site. Full information at clevelandart.org or call 216-707-2467.

Rejuvenate: The Essence and Art of Teaching Tuesday–Thursday, July 28–30, 9:30–3:30. Get rejuvenated before the start of the school year in this workshop presented by the Cleveland Botanical Garden and the Cleveland Museum of Art. Inspired by garden themes and plants, we'll experiment with new teaching techniques in both spaces and complete activities designed to revitalize you as an individual. Explore ideas for classroom projects influenced by the CMA's fall exhibition *Painting the Modern Garden: Monet to Matisse* and the inviting resources of the botanical garden. \$200; college credit may be available for an additional fee. To register, call 216-421-7350.

Educator Open House Wednesday, August 12, 2:30–5:30. Receive resources for your classroom and explore all of CMA's programs and curriculum for students and educators. The event is free, but please RSVP by e-mailing heppley@clevelandart.org.

TRC to Go The Teacher Resource Center offers professional development sessions custom-designed for your district, school, or subject area. From artworks to teaching kits, on-site offerings and off-site programs, explore ways that CMA can support curriculum across all subject areas and grade levels.

Join TRC Advantage to check out thematic teaching kits, receive discounts on workshops, create a customized curriculum plan for your classroom, and more! Individual and school benefit levels are available.

To find out more about workshops or to book a visit to your faculty meeting or district professional development day, contact Dale Hilton (216-707-2491 or dhilton@clevelandart.org) or Hajnal Eppley (216-707-6811 or heppley@clevelandart.org). To register for workshops, call 216-421-7350.

Check the CMA website for up-to-date information about our spring workshops: clevelandart.org/learn.

COLLECTORS CIRCLE



PASS IT ON!

CMA members receive a year's worth of free special exhibitions tickets, including this fall's *Monet to Matisse*, plus other members-only perks. Tell a friend today!

THANKS

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition digital sign located in the Gallery One corridor. During July and August we proudly acknowledge the annual support of the following donors:

Randall J. and Virginia N. Barbato
Mr. and Mrs. Dean C. Barry
Mr. and Mrs. Jules Belkin
Mr. and Mrs. Charles P. Bolton
JoAnn and Robert Glick
Dr. Bettina Katz
Nancy-Clay Marsteller, PhD
Dr. and Mrs. Wulf H. Utian



IN THE STORE

Looking for something to keep the kids occupied on the car or plane trip? Tegu has reinvented the wooden block in a way that brings new life to a classic favorite. With magnets safely embedded into each piece, Tegu Blocks become curiously attractive for both kids and kids at heart. Available in 8-piece (\$32), 12-piece (\$35), and 24-piece (\$65) sets. Members receive a 25% discount in July and August.

GIFTS OF RETIREMENT ASSETS

DO YOU . . .

Have a 401(k), IRA, or other retirement plan?

Want to balance your charitable giving with providing for your heirs?

Want to ensure the most tax-efficient distribution of your estate?

If so, a gift of retirement assets is for you. Making a gift of retirement assets offers a unique combination of convenience, flexibility, and tax incentives that make it one of the most popular and attractive forms of charitable giving available. Retirement assets will be subject to income taxes when left to individual heirs, and in some cases could also be subject to estate taxes. Giving these assets to charity will not only save your heirs the cost of taxes, but will also increase the efficiency and impact of your charitable giving, since charities are not subject to either income or estate taxes.

Benefits of gifting retirement assets to charity

A gift of retirement assets is very easy to complete. Simply complete a beneficiary designation form, which can be obtained from your retirement plan administrator (in some cases a spousal waiver may be required).

If your circumstances change, you may change the amount of the gift at any time for any reason, or even revoke the gift entirely.

You can continue to withdraw funds from the plan throughout your life.

You and your heirs avoid paying both income and estate taxes on any retirement assets left to charity.

Before completing any estate or financial planning, please consult your advisors. For more information about gifts of retirement assets, or for any other gift planning questions, please contact David Stokley, JD, by phone at 216-707-2198 or by e-mail at dstokley@clevelandart.org.


SUMMER @ CMA

Pick up a pocket-size guide that features everything under the sun at the CMA this summer, including exhibitions, film, performance events, lectures, talks, and hands-on art activities.

summer-@-CMA



JULY

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
<p> \$ Admission fee R Reservation required T Free tour ticket required M Members only </p>			<p> 1 Guided Tour 1:00 Film 7:00 <i>Tangerines</i> \$ </p>	<p> 2 Art Stories 10:30-11:00 <i>Shoes, Shoes, Shoes</i> R Guided Tour 1:00 </p>	<p> 3 Guided Tour 1:00 Film 7:00 <i>Tangerines</i> \$ </p>	<p> 4 Museum closed Independence Day </p>
<p> 5 Guided Tours 1:00 & 2:00 Film 1:30 <i>A Royal Affair</i> \$ </p>	<p> 6 Museum closed </p>	<p> 7 Class begins 10:00-11:30 <i>Art Classes for Children and Teens</i> RS Guided Tours 11:00 & 1:00 </p>	<p> 8 Stroller Tour 10:30-11:30 <i>World Travels</i> R Guided Tour 1:00 Art in the Afternoon 1:15 R Make & Take 5:30-8:00 <i>Plastic Bag Mono-types</i> \$ Film 7:00 <i>The Great Museum</i> \$ CMA Ohio City Stages 7:30 (Transformer Station) <i>King Sunny Adé</i> </p>	<p> 9 Art Stories 10:30-11:00 <i>In the City</i> R Guided Tour 1:00 </p>	<p> 10 Class begins 10:00-10:45 or 11:15-12:00 <i>My Very First Art Class</i> RS Guided Tour 1:00 Gallery Talk 6:00 <i>Chinese Landscape Duets of Arnold Chang and Michael Cherney</i> Film 7:00 <i>The Great Museum</i> \$ </p>	<p> 11 Class begins 10:00-11:30 or 1:00-2:30 <i>Art Classes for Children and Teens</i> RS Meditation in the Galleries 10:00 Guided Tours 1:00 & 2:00 </p>
<p> 12 Second Sundays 11:00-4:00 <i>Pattern Play</i> Art Cart 1:00-3:00 <i>Repeat, Repeat, Pattern, Pattern</i> Guided Tours 1:00 & 2:00 Film 1:30 <i>Grand Piano</i> \$ </p>	<p> 13 Museum closed </p>	<p> 14 Guided Tours 11:00 & 1:00 </p>	<p> 15 Stroller Tour 10:30-11:30 <i>World Travels</i> R Guided Tour 1:00 Art and Fiction Book Club begins 1:30-2:45 <i>The Pillars of the Earth</i> RS Film 7:00 <i>Dior and I</i> \$ CMA Ohio City Stages 7:30 (Transformer Station) <i>Ondatrópica</i> </p>	<p> 16 Art Stories 10:30-11:00 <i>On the Farm</i> R Guided Tour 1:00 Art Bites 12:30 <i>House of Cards</i> </p>	<p> 17 Workshop begins <i>Finding Your Vision: Weekend Workshop with Alex Webb & Rebecca Norris Webb</i> RS Guided Tour 1:00 Family Game Night 5:30-8:00 <i>Atrium Block Party</i> RS Art Bites 6:00 <i>House of Cards</i> Lecture 6:30 <i>Slant Rhymes: The Photographs of Alex Webb and Rebecca Norris Webb</i> Film 7:00 <i>Revenge of the Mekons</i> \$ </p>	<p> 18 Yoga at the Museum 11:00 RS Guided Tours 1:00 & 2:00 </p>
	 <p> Tangerines Orange you excited to see this Oscar-nominated movie? </p>					
<p> 19 Guided Tours 1:00 & 2:00 Film 1:30 <i>Dior and I</i> \$ Gallery Talk 3:30 <i>Rebecca Webb on My Dakota</i> </p>	<p> 20 Museum closed </p>	<p> 21 Guided Tours 11:00 & 1:00 </p>	<p> 22 Guided Tour 1:00 Film 7:00 <i>Intrepido: A Lonely Hero</i> \$ CMA Ohio City Stages 7:30 (Transformer Station) <i>Tamikrest</i> </p>	<p> 23 Art Stories 10:30-11:00 <i>In the Garden</i> R Guided Tour 1:00 </p>	<p> 24 Guided Tour 1:00 Film 7:00 <i>Intrepido: A Lonely Hero</i> \$ </p>	<p> 25 Guided Tours 1:00 & 2:00 Lecture 2:00 <i>The Lockwood Thompson Dialogues: Barkley Hendricks</i> </p>
<p> 26 Art Together 1:00-3:30 <i>Wearable Art Workshop</i> RS Guided Tours 1:00 & 2:00 Film 1:30 <i>My Week with Marilyn</i> \$ </p>	<p> 27 Museum closed </p>	<p> 28 TRC Workshop begins 9:30-3:30 <i>Rejuvenate: The Essence and Art of Teaching</i> RS Guided Tours 11:00 & 1:00 </p>	<p> 29 Guided Tour 1:00 Film 7:00 <i>Forbidden Films</i> \$ CMA Ohio City Stages 7:30 (Transformer Station) <i>Los Cajolites</i> </p>	<p> 30 Art Stories 10:30-11:00 <i>In the Jungle</i> R Guided Tour 1:00 </p>	<p> 31 Guided Tour 1:00 Film 6:45 <i>Don't Think I've Forgotten: Cambodia's Lost Rock and Roll</i> \$ </p>	

AUGUST

SUN 10-5 **MON** closed **TUE** 10-5 **WED** 10-9 **THU** 10-5 **FRI** 10-9 **SAT** 10-5

1
Guided Tours 1:00 & 2:00

2
Film 11:00 *Our Man in Tehran* \$
Guided Tours 1:00 & 2:00
Film 1:30 *Forbidden Films* \$

3
Museum closed

4
Guided Tours 11:00 & 1:00

5
Guided Tour 1:00
Museum closes at 5:00

6
Art Stories 10:30-11:00 *In the Forest* R
Guided Tour 1:00
Gallery Talk 6:30 (Transformer Station)
TR Ericsson on *Crackle & Drag*

7
Guided Tour 1:00
Film 6:45 *Court* \$

8
Meditation in the Galleries 10:00
Guided Tours 1:00 & 2:00

9
Second Sundays 11:00-4:00 *Line Up!*
Art Cart 1:00-3:00
Oodles and Oodles of Lines and Shapes
Guided Tours 1:00 & 2:00
Film 1:30 *Court* \$

10
Museum closed

11
Guided Tours 11:00 & 1:00

12
Stroller Tour 10:30-11:30 *Tempera, Oil, or Acrylic* R
Guided Tour 1:00
Art in the Afternoon 1:15 R
TRC Educator Open House 2:30-5:30 R
Make & Take 5:30-8:00 *Color Pop Notebooks* \$
Film 7:00 *1001 Grams* \$

14
Guided Tour 1:00
Film 7:00 *The Woman in the Fifth* \$

15
Workshop 10:00-4:00 *Ikebana* RS
Workshop 10:00-4:00 *Painting on Silk* RS
Guided Tours 1:00 & 2:00

16
Art Together 1:00-3:30 *Book-Making Workshop* RS
Guided Tours 1:00 & 2:00
Film 1:30 *1001 Grams* \$

17
Museum closed

18
Guided Tours 11:00 & 1:00

19
Stroller Tour 10:30-11:30 *Tempera, Oil, or Acrylic* R
Guided Tour 1:00
Film 7:00 *The Myth of the American Sleepover* \$

20
Art Stories 10:30-11:00 *Dance, Dance, Dance* R
Art Bites 12:30 *Cleveland Voices: Inspiring Poetry*
Guided Tour 1:00

21
Guided Tour 1:00
Art Bites 6:00 *Cleveland Voices: Inspiring Poetry*
Film 7:00 *How Strange to Be Named Federico* \$

22
Guided Tours 1:00 & 2:00

23
Guided Tours 1:00 & 2:00
Film 1:30 *How Strange to Be Named Federico* \$

24
Museum closed

25
Guided Tours 11:00 & 1:00

26
Guided Tour 1:00
Tour 3:00 *The Art of Looking*
Film 7:00 *Dark Star: H. R. Giger's World* \$

27
Art Stories 10:30-11:00 *If You're Happy and You Know It* R
Guided Tour 1:00

28
Guided Tour 1:00
Film 6:45 *The Kindergarten Teacher* \$

29
Guided Tours 1:00 & 2:00
Lecture 2:00 *The Lockwood Thompson Dialogues: Kehinde Wiley*

30
Guided Tours 1:00 & 2:00
Film 1:30 *The Kindergarten Teacher* \$

31
Museum closed



ONLINE CALENDAR

Sortable online calendar at clevelandart.org/calendar

The Kindergarten Teacher
Teacher's poet

Museum Hours

Tuesday, Thursday,
Saturday, Sunday
10:00–5:00

Wednesday, Friday
10:00–9:00

Closed Monday

*Museum closes at
5:00 on Wednesday,
August 5*

Administrative Telephones

216-421-7340
1-877-262-4748

Membership

216-707-2268
membership@
clevelandart.org

Box Office

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659
Nonrefundable
service fees apply for
phone and internet
orders.

CMA Online

www.clevelandart.org



Blog

blog.clevelandart.org

ArtLens app

WiFi network
"ArtLens"

Provenance Restaurant and Café

216-707-2600

Museum Store

216-707-2333

Ingalls Library

Tuesday–Friday
10:00–5:00

Reference desk:
216-707-2530

Parking Garage

0–30 minutes free;
\$8 for 30 minutes to
2 hours, then \$1 per
30 minutes to \$14;
\$8 flat rate after
5:00. Members and
guests \$6 all day.



CRACKLE & DRAG
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**RAUSCHENBERG &
HARRISON**
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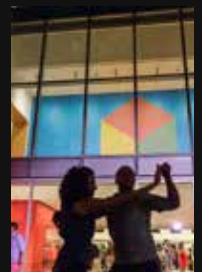
**CHANG &
CHERNEY**
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BOOKS**
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FILM
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PERFORMANCE
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EDUCATION
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